

University of Massachusetts Press

New Books for Fall and Winter 2007–2008



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Cover art

Boy with Dolphin (1961) Photograph by Carol Betsch
From *A Genius for Place* by Robin Karson.



The University of Massachusetts Press is a proud member
of the Association of American University Presses

A Genius for Place

American Landscapes of the
Country Place Era

Robin Karson

The definitive work on a formative
period in American landscape design

In this lavishly illustrated volume, Robin Karson traces the development of a distinctly American style of landscape design through an analysis of seven country places created by some of the nation's most talented landscape practitioners.

In the mid-nineteenth century Frederick Law Olmsted, the designer of New York's Central Park, developed an approach to landscape design based on the principles of the English Picturesque which also emphasized a specifically American experience of nature and scenery. After Olmsted's retirement in 1897, these precepts continued to ground a new generation of American landscape architects through the next four decades, a period known as the "country place era," a time of rapid economic, social, and cultural change.

In the early twentieth century, new fortunes made it possible for wealthy Americans to commission country estates as a means of aggrandizing social status. These private havens also offered their owners respite from crowded cities and a way to preserve and celebrate places of distinctive landscape beauty. The commissions provided burgeoning numbers of landscape architects with opportunities to experiment with stylistic influences derived from Beaux-Arts, Arts and Crafts, and even Asian principles.

The chapters in this book trace a progression in the period from the naturalistic wild gardens of Warren Manning to the mysterious "Prairie style" landscapes of Jens Jensen to the proto-modernist gardens of Fletcher Steele. Other practitioners

covered are Charles Platt, Ellen Biddle Shipman, Beatrix Farrand, Marian Coffin, and Lockwood de Forest Jr. The projects profiled follow a broad geographic arc, from Stockbridge, Massachusetts, to Santa Barbara, California. All seven landscapes are now open to visitors.

Analyzing these designs in context with one another and against the backdrop of the professional and cultural currents that shaped larger projects—such as parks, campuses, and planned communities—Karson creates a rich and comprehensive picture of the artistic achievements of the period. Striking black-and-white images by landscape photographer Carol Betsch illuminate the transporting spirit of these country places today, while hundreds of drawings, plans, and historical photographs bring the past to life.

"What a feast Karson has spread before us! . . . The amalgam of people and places and their connections to each other make the book vastly interesting and lead us into

novel insights on American society, cultural, intellectual, and even economic history."—Charles C. McLaughlin, founding editor, *The Papers of Frederick Law Olmsted*

"This is an outstanding book . . . the best work I have read on the Country Place Era. Its selection of case studies focuses on the best designs of the period by the most talented individuals. . . . The writing is lucid, engaging, and witty."

—Reuben Rainey, University of Virginia

ROBIN KARSON is author of *Fletcher Steele, Landscape Architect* and *The Muses of Guinn*, and coeditor of *Pioneers of American Landscape Design*. She serves as executive director of the Library of American Landscape History.

Landscape Design: American Studies

424 pp. 483 duotone illus. 10 x 11 format
\$65.00t cloth ISBN 978-1-55849-630-1

December 2007



order toll free
1-800-537-5487

Sports

The First Five Millennia

Allen Guttman

**Winner of the 2005 Book Award of
the North American Society for Sport
History**

A Selection of the History Book Club

A lively cultural history of world
sports from antiquity to the
present

From ancient Egyptian archery and
medieval Japanese football to contempo-
rary American baseball, every sport has
been shaped by—and in turn has helped
shape—the culture of which it is part.
Yet as Allen Guttman shows in this
far-ranging study, for all their differences
sports have followed a similar historical
trajectory from traditional to modern
forms.

In *Sports: The First Five Millennia*,
Guttman traces this evolution across
continents, cultures, and historical
epochs to construct a single comprehen-
sive narrative of the world's sports.

"Allen Guttman is one of the stars
in the history of sports as a serious
academic subject. His expert command
of the theoretical controversies of his field
inspires this fascinating and provocative
book. . . . For sports fans, regardless of
their political leanings, the great appeal
of the book will surely lie in its treasure
trove of sports information of all kinds.
. . . True lovers of sports will learn from
and enjoy the historical panorama
presented in this unique book."

—Thomas R. Martin, *History Book
Club News*



"With insight, thoroughness, and the
remarkable range of knowledge for which
he is well known, Guttman has provided
another excellent work. Of all the leading
historians of sport in the world, I know of
only one or two who might have come
close to accomplishing what he has
produced herein—and none who would
have done so in such a readable manner."

—Roberta J. Park, Professor Emerita,
University of California, Berkeley

Allen Guttman is "our most distin-
guished contemporary thinker on the
nature and role of sport in society."

—A. Bartlett Giamatti, late president
of Yale University and Commissioner
of Baseball

"Devotes six chapters to ancient through
Renaissance sports and 15 to modern, or
at least present-day, sports. . . . Highly
recommended."—*Choice*

ALLEN GUTTMANN teaches at Amherst
College. Among his many books on
the history of sports are *From Ritual
to Record: The Nature of Modern Sports*
(1978), *Women's Sports: A History* (1991),
Games and Empires (1994), and *The
Olympics: A History of the Modern
Games* (2002).

Sports | American Studies

464 pp., 45 illus.

\$26.95t paper, ISBN 978-0-5849-610-1

May 2007

Robert E. Sherwood

The Playwright in Peace and War
Harriet Hyman Alonso

An insightful biography of a Pulitzer Prize-winning writer who struggled to reconcile his principles and his politics

One of the nation's first film critics, an acclaimed speechwriter on his own and for President Franklin D. Roosevelt, a propagandist during World War II, and a leading producer on Broadway, Robert E. Sherwood scripted some of the most popular plays and films of his day, including *Waterloo Bridge*, *The Best Years of Our Lives*, *Idiot's Delight*, *Abe Lincoln in Illinois*, and *Rebecca*. His work brought him four Pulitzer Prizes and an Oscar. In his personal life, however, he was driven by a deep conviction that war was a societal evil that must be eradicated and human rights a moral responsibility that all governments should protect. At times, his belief in pacifism and his commitment to defending freedom and justice came into conflict with each other, causing frustration and emotional trauma which found their way into his writings and actions.

In this book, Harriet Hyman Alonso unravels Sherwood's inner struggle and portrays his political journey. Relying largely on his letters, diaries, plays, films, essays, and biography of Roosevelt and Harry Hopkins, she traces Sherwood's obsession with the world of politics and its effects on his life and art, from his experience as a soldier in World War I to the Cold War. She also describes his participation in the Algonquin Round Table, his friendships and working relationships with such notables as Alfred Lunt, Lynn Fontanne, Edna Ferber, Spencer Tracy, Harry Hopkins, and Franklin D. Roosevelt, his two marriages and uneasy relationship with his daughter, and his leadership role in the Broadway community.



Alonso brings together history, theater and film studies, and peace studies in this interdisciplinary political biography. In the process, she illuminates major currents in U.S. foreign policy, society, and culture from 1896 to 1955—the years of the remarkable life of Robert E. Sherwood.

"This biography of Sherwood brilliantly demonstrates the complexity of pacifism as a personal belief system. . . . The writing is wonderful, the chapters are nicely balanced, and the organization of the material on both the personal life and the writings is excellent."—Melanie Gustafson, Department of History, University of Vermont

"This reader-friendly book written in lucid, accessible prose is an extraordinary accomplishment. . . . Alonso's handling of Sherwood's journey provides pleasure, joy, and engagement for anyone interested in pacifism, war, peace, politics, theater, history, and culture."—Howard Stein, emeritus, Center for Theatre Studies, Columbia University

HARRIET HYMAN ALONSO is professor of history at The City College of New York, CUNY, where she currently serves as chair of the Department of Interdisciplinary Arts and Sciences at the Center for Worker Education. Her most recent book, *Growing Up Abolitionist: The Story of the Garrison Children* (University of Massachusetts Press, 2002), won the Warren F. Kuehl Prize from the Society for Historians of American Foreign Relations.

American History | Biography | Theater Studies
408 pp. 14 illus.
\$28.95 paper, ISBN 978-1-55849-619-4
\$98.00 library cloth edition, ISBN 978-1-55849-6 8-7
December 2007

Religious Liberty in America

The First Amendment in Historical and Contemporary Perspective

Bruce T. Murray

A wide-ranging analysis of the relationship between religion and politics in American public life

In recent years a series of highly publicized controversies has focused attention on what are arguably the sixteen most important words in the U.S. Constitution: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof." The ongoing court battles over the inclusion of the words "under God" in the Pledge of Allegiance, the now annual cultural quarrel over "Merry Christmas" vs. "Happy Holidays," and the political promotion of "faith-based initiatives" to address social problems—all reflect competing views of the meaning of the religious liberty clauses of the First Amendment.

Such disputes, as Bruce T. Murray shows, are nothing new. For more than two hundred years Americans have disagreed about the proper role of religion in public life and where to draw the line between church and state. In this book, he reexamines these debates and distills the volumes of commentary and case law they have generated. He analyzes not only the changing contours of religious freedom but also the phenomenon of American civil religion, grounded in the notion that the nation's purpose is sanctified by a higher authority—an idea that can be traced back to the earliest New England colonists and remains deeply ingrained in the American psyche.

Throughout the book, Murray connects past and present, tracing the historical roots of contemporary controversies. He considers why it is that a country



founded on the separation of church and state remains singularly religious among nations, and concludes by showing how the Supreme Court's thinking about the religious liberty clauses has evolved since the late eighteenth century.

"Bruce Murray seeks to lay out historically and conceptually the issues behind the two religious liberty clauses in the First Amendment. In doing so, he introduces and traces such significant topics as the development of religious pluralism and its ironic counterpart, civil religion. Nowhere is there such a clear and concise explanation of these issues as Murray offers in this book." —Philip Goff, Indiana University–Purdue University, Indianapolis.

BRUCE T. MURRAY is a journalist and former editor with the *Los Angeles Times* and the *Orange County Register*.

American History / Religion

208 pp.

\$19.95 paper, ISBN 978-1-55849-638-5

\$80.00 library cloth edition, ISBN 978-1-55849-637-8

January 2008

Published in association with the Foundation for American Commun cation

An Army of Ex-Lovers

My Life at the *Gay Community News*
Amy Hoffman

A vivid, funny portrait of the four tumultuous years a young editor spent working in the gay press

Boston's weekly *Gay Community News* was "the center of the universe" during the late 1970s, writes Amy Hoffman in this memoir of gay liberation before AIDS, before gay weddings, and before *The L Word*. Provocative, informative, inspiring, and absurd, with a small circulation but a huge influence, *Gay Community News* produced a generation of leaders, writers, and friends. In addition to capturing the heady atmosphere of the times—the victories, controversies, and tragedies—Hoffman's memoir is also her personal story, written with wit and insight, of growing up in a political movement; of her deepening relationships with charismatic, talented, and sometimes utterly weird coworkers; and of trying to explain it all to her large Jewish family.

"Funny, engaging, enlightening, heart-breaking: a history of the heart that will touch everyone who reads it."—Anita Diamant, author of *The Red Tent*

"Amy Hoffman has written a fabulous memoir of post-Stonewall lesbian and gay liberation. The book captures the radical political spirit of the 1970s, conjuring up a world of men, women, and differently gender-configured activists who sought to foment a revolution to end capitalism, racism, homophobia, and sexism all the while putting out a weekly newspaper. . . . This is memoir at its best."—Janice Irvine, author of *Disorders of Desire*



"Part social history, part personal memoir, and part off-beat love story. Amy Hoffman writes with so much charm and wit that this portrait of a group of political radicals trying to change the world becomes an endearing and completely accessible tribute to the power of community and the importance of convictions. There is something to love, admire, and laugh about on every page of this book. I hated to see it end."—Stephen McCauley, author of *The Object of My Affection*

"*An Army of Ex-Lovers* is Amy Hoffman's witty, nuanced, personal history of *Gay Community News*, Boston's gay weekly newspaper in the 1970s and '80s. I expected as much from this fine writer. What is delightfully unexpected is that it is also the love story between a gay man

and a lesbian. Political, cranky, fully committed, loyal, and loud. It's big love. It's the untold story of those early years of gay liberation."—Kate Clinton, author of *Don't Get Me Started*

An editor of *Gay Community News* from 1978 to 1982, AMY HOFFMAN is the author of *Hospital Time*, a memoir about taking care of friends with AIDS. She has an MFA in creative writing from the University of Massachusetts and is currently the editor of *Women's Review of Books*.

Memoir / Gay and Lesbian Studies

224 pp., 30 illus.

\$22.95t paper, ISBN 978-1-55849-621-7

\$80.00 library cloth edition ISBN 978-1-55849-621-7

October 2007

Cutting and the Pedagogy of Self-Disclosure

Jeffrey Berman and
Patricia Hatch Wallace

A candid look at a form of self-injury that is increasingly prevalent but rarely discussed

Cutting, a form of self-mutilation, is a growing problem in the United States, especially among adolescent females. It is regarded as self-destructive behavior, yet paradoxically, people who cut themselves generally do not wish to die but to find relief from unbearable psychological pain.

Cutting and the Pedagogy of Self-Disclosure is the first book to explore how college students write about their experiences as cutters. The idea behind the book arose when Patricia Hatch Wallace, a high school English teacher, wrote a reader-response diary for a graduate course taught by Professor Jeffrey Berman in which she revealed for the first time that she had cut herself twenty years earlier. At Berman's suggestion, Wallace wrote her Master's thesis on cutting. Not long after she finished her thesis, two students in Berman's expository writing course revealed their own experiences as cutters. Their disclosures encouraged several students in another writing class to share their own cutting stories with classmates. Realizing that so many students were writing about the same phenomenon, Berman and Wallace decided to write a book about a subject that is rarely discussed inside or outside the classroom.

In Part I, Wallace discusses clinical and theoretical aspects of cutting and then applies these insights to several memoirs and novels, including Susanna Kaysen's *Girl, Interrupted*, Caroline Kettlewell's *Skin Game*, and Patricia McCormick's *Cut*. The motivation behind Wallace's research was the desire to learn more about herself, and

she reads these stories through her own experience as a cutter. In Part 2, Berman focuses on the pedagogical dynamics of cutting: how undergraduate students write about cutting, how their writings affect classmates and teachers, and how students who cut themselves can educate everyone in the classroom about a problem that has personal, psychological, cultural, and educational significance.

"In addition to its broad appeal to educators, this book will also be of great interest to all people interested in educational issues—students, parents, and administrators. It should join Professor Berman's other books as foundational texts for those educators who wish to help students to mature in literary proficiency and their own emotional growth."

—Marvin Krims, M.D., lecturer in psychiatry, Harvard Medical School

"A sensitive and, at times, gripping discussion of an issue not discussed in educational literature. . . . The book is personal, written with sensitivity and a great deal of

hope that thinking and writing about self-destructive behaviors in educational settings allow for catharsis and self-insight."

—Deborah Britzman, author of *Novel Education: Psychoanalytic Studies of Learning and Not Learning*.

JEFFREY BERMAN is professor of English at the University at Albany. He has published four other books with the University of Massachusetts Press: *Empathic Teaching: Education for Life*; *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*; *Surviving Literary Suicide*; and *Diaries to an English Professor: Pain and Growth in the Classroom*. PATRICIA HATCH WALLACE is an English teacher at Hoosac Valley High School in Cheshire, Massachusetts.



Education / Psychology

296 pp.

\$27.95 paper ISBN 978-1-55349-615-3

\$80.00 library cloth edition ISBN 978-1-55349-614-9

December 2017

Pins and Needles

Stories

Karen Brown

Winner of the Grace Paley Prize in
Short Fiction

In *Pins and Needles*, Karen Brown explores love and loss between mother and child, husband and wife, close friends, and virtual strangers. In many of these stories, Brown shows how love emerges as infidelity—incongruous and disruptive, threatening the stability of daily life.

In “She Fell to Her Knees,” Nell inherits the neglected house in which her mother died years before, and begins an affair with the neighbor. The narrator of “Apparitions,” who has recently returned the blind grandson she was raising to the care of his mother, invites a confused young man into her home. In “The Rope-walk,” a bartender haunted by her abandonment of her own child aids a customer in a struggle for custody of her daughters. A pregnant teenager in “Unction” comes to accept the reality of her situation while working a summer job counting parts in a bookbinding machine shop. Annie, the young mother with a tragic past in “Pins and Needles,” leaves her infant daughter to go on an errand in a snowstorm, and picks up a boy she doesn’t know.

What remains a constant in these stories is the tangible presence of the natural world. Each story moves toward the moment in which its characters, navigating loss, learn acceptance. Like the single mother in “Destiny,” they see their lives happen—“all around, just then, forever.”

“For the women in these stories, many of them mothers, the sense of private exile leads to liaisons beyond the boundaries of established relationships, where fidelities shift, and sexual relationships and secret-keeping become momentary stands



against loss. The profound losses in these stories—the accidental deaths of children, losses of parental love, the effects of time passing—continue to haunt, both deepened and suspended by Karen Brown’s glimmering prose.”—Nancy Reisman, author of *The First Desire* and *House Fires*

“Karen Brown is one of those writers who has you by the throat from the first paragraph. Though her characters are burdened by self-loathing and what one of them calls ‘an unrelenting expectation of loss,’ Brown has so meticulously observed the worlds they inhabit that their rare moments of love and hope are hard-won, beautifully nuanced, and deeply felt.”

—Enid Shomer, author of *Tourist Season*

“Each of these stories is its own sensual journey, an unflinching exploration of desire and its consequences. *Pins and*

Needles is a bold, sexy, beautiful portrait of the human heart.”—A. Manette Ansay, author of *Blue Water* and *Vinegar Hill*

KAREN BROWN was born in Connecticut and attended Cornell University and the University of South Florida in Tampa, where she received an MA in Creative Writing and is currently pursuing a PhD. Her stories have appeared in many literary journals, and she received an O. Henry Prize for “Unction,” originally published in *The Georgia Review* and included in *The O. Henry Prize Stories 2006*.

Short Fiction

192 pp.

\$24.95t cloth ISBN 978-1-55849-647-0

November 2007

Published in association with the Association of Writers
& Writing Programs (AWP)

Hollywood's Cold War

Tony Shaw

Examines the role of American filmmakers in the ideological struggle against communism

At a moment when American film reflects a deepening preoccupation with the Bush administration's War on Terror, this authoritative and timely book offers the first comprehensive account of Hollywood's propaganda role during the defining ideological conflict of the twentieth century: the Cold War. In an analysis of films dating from America's first Red Scare in the wake of the 1917 Bolshevik Revolution to the collapse of the Berlin Wall in 1989, Tony Shaw examines the complex relationship between filmmakers, censors, politicians, and government propagandists.

Movies, Shaw demonstrates, were at the center of the Cold War's battle for hearts and minds. Hollywood's comedies, love stories, musicals, thrillers, documentaries, and science fiction shockers played a critical dual role: on the one hand teaching millions of Americans why communism represented the greatest threat their country had ever faced, and on the other selling America's liberal-capitalist ideas around the globe.

Drawing on declassified government documents, studio archives, and filmmakers' private papers, Shaw reveals the different ways in which cinematic propaganda was produced, disseminated, and received by audiences during the Cold War. In the process, he addresses subjects as diverse as women's fashions, McCarthyism, drug smuggling, Christianity, and American cultural diplomacy in India. Anyone seeking to understand wartime propaganda today will find striking contemporary resonance in his conclusions about Hollywood's versatility and power.



TONY SHAW

"Politically nuanced, historically contextualized, and internationally informed, *Hollywood's Cold War* is essential reading for anyone interested in this fascinating subject. Tony Shaw's analysis is both penetrating and comprehensive. The broad range of films he studies will greatly expand conventional understandings of the Cold War's impact on American filmmaking."—Christian G. Appy, author of *Patriots: The Vietnam War Remembered from All Sides*

TONY SHAW is reader in international history at the University of Hertfordshire.

American Studies / Film Studies

336 pp., 42 illus.

\$29.95 paper, ISBN 978-1-55849-612-5

\$98.00 library cloth edition, ISBN 978-1-55849-611-8

October 2007

A volume in the series *Culture, Politics, and the Cold War*

For sale in the U.S. and Canada only

Huynh Phuong Dong

Visions of War and Peace

Edited by Lindsey Kiang

A richly illustrated introduction to the life and work of one of Vietnam's most esteemed artists

Produced in Vietnam under the auspices of the Indochina Arts Partnership and the Saigon Cultural Publishing House, this volume presents the work of Vietnamese artist Huynh Phuong Dong. Born in Saigon in 1925, Dong participated in the final thirty years of Vietnam's long struggle for independence. He distinguished himself as a combat artist, creating sketches and drawings of scenes of battle, troops in action, and daily life in the guerilla bases, along with portraits of his comrades, both leaders and ordinary soldiers. From these studies, he would work up watercolors or oils later, as soon as a break in the fighting permitted.

Many battle scenes are presented in nightmarish shades of red, reflecting the horror of combat. Dong's portraits are more intimate; he knew each subject and many of them did not survive the war. Dong himself was wounded in action in 1951 and again more seriously in 1969 during a B-52 air raid. He fought continuously during the American War for twelve years and was separated from his wife for a decade. But he survived and in the process created a body of work that has come to be treasured in his country.

Along with 110 color reproductions of Dong's art—75 images of war and 35 images of peace—the book includes a biographical essay by Lindsey Kiang and a critical assessment by art historian Johanna Branson. The entire text is presented in both English and Vietnamese.

"Mr. Dong produced a body of work that is remarkable, first, because it exists at all, given the circumstances in which

he lived, and second, for its steady gaze, its coherence of approach. It is evidence of endless resourcefulness in the face of material constraints (chewed twigs for brushes, drawings hidden buried in metal cases). It is also the art of someone who was both watchful and engaged, a boy and then a man who was a compulsive drawer, who constantly recorded the people around him, but who did so from an embedded vantage point. This has yielded an art that provides a strangely intimate experience. Originally made for his fellow soldiers and countrymen, this art is now available years later to a much wider audience—readers who find themselves looking through his eyes, sharing his point of view, regardless of the history they themselves bring to the scenes he presents. . . .



His images reveal an artist whose long life has been spent ensuring that the remarkable events in which he participated were not erased."—Johanna Branson, Massachusetts College of Art

Now retired, LINDSEY KIANG practiced corporate law and served as general counsel to Yale University. He also served in the U.S. Marine Corps Reserve, from which he retired as colonel.

Art / Vietnam

176 pp., 110 color illus., 27 black-and-white illus.
13 1/2" x 9 1/2" format
\$40.00t cloth, ISBN 978-1-880418-74-1
September 2007

Distributed for the Indochina Arts Partnership

Abolitionist Politics and the Coming of the Civil War

James Brewer Stewart

A leading historian of the abolitionist movement assesses its impact on the Civil War

Before the Civil War, slaveholders made themselves into the most powerful, most deeply rooted, and best organized private interest group within the United States. Not only did slavery represent the national economy's second largest capital investment, exceeded only by investment in real estate, but guarantees of its perpetuation were studded throughout the U.S. Constitution. The vast majority of white Americans, in North and South, accepted the institution, and pro-slavery presidents and congressmen consistently promoted its interests.

In *Abolitionist Politics and the Coming of the Civil War*, James Brewer Stewart explains how a small group of radical activists, the abolitionist movement, played a pivotal role in turning American politics against this formidable system. He examines what influence the movement had in creating the political crises that led to civil war and evaluates the extent to which a small number of zealous reformers made a truly significant political difference when demanding that their nation face up to its most excruciating moral problem.

In making these assessments, Stewart addresses a series of more specific questions: What were the abolitionists actually up against when seeking the overthrow of slavery and white supremacy? What motivated and sustained them during their long and difficult struggles? What larger historical contexts (religious, social, economic, cultural, and political) influenced their choices and determined

their behavior? What roles did extraordinary leaders play in shaping the movement, and what were the contributions of abolitionism's unheralded "foot soldiers"? What factors ultimately determined, for better or worse, the abolitionists' impact on American politics and the realization of their equalitarian goals?

"Jim Stewart is one of the foremost scholars of American abolitionism and the most astute analyst of the relationship between the abolition movement and party politics. In this remarkably coherent and cohesive volume of essays, he convincingly overturns the idea that the abolitionist movement was largely a white one, as well as the notion that abolitionism was marginal to political parties and did little or nothing to bring about secession and the eventual end of slavery."

—John Stauffer, Harvard University



"*Abolitionist Politics and the Coming of the Civil War* is not simply a useful work that could easily be incorporated into graduate or advanced undergraduate courses on abolitionism and African American history, it is also a statement of the remarkable work and career of one abolitionism's finest modern students."—Patrick Rael, Bowdoin College

JAMES BREWER STEWART is James Wallace Professor of History at Macalester College and author of *Holy Warriors: Abolitionists and American Slavery* and other works on the history of abolitionism.

American History / Black Studies

256 pp.

\$24.95 paper, ISBN 978-1-55849-635-4

\$80.00 library cloth edition, ISBN 978-1-55849-634-7

January 2008

From Bondage to Belonging

The Worcester Slave Narratives

Edited by B. Eugene McCarthy
and Thomas L. Doughton

Foreword by John Stauffer

A rare set of personal accounts by eight ex-slaves who settled in the same northern community

First published between 1842 and 1895, the autobiographical narratives gathered in this volume document the experiences of eight former slaves who eventually took up residence in Worcester, Massachusetts. Each narrative tells a gripping individual story, its author clearly visible in the dress of his or her own words. Together they illuminate not only the inhumanity of slavery but also the dreams and dilemmas of emancipation, tracing the personal journeys of seven men and one woman from bondage to freedom.

In their well-researched introduction, B. Eugene McCarthy and Thomas L. Doughton situate the Worcester slave narratives within a broader historical framework and analyze their meaning and significance. Drawing on a wide range of sources, they reconstruct the black community of Worcester and compare it with other New England black communities of the time, describing how the town evolved from a society with slaves in the colonial era to a hub for free blacks by the eve of the Civil War. They explain why these writings must be understood as part of a long-established tradition of African American self-representation, and show how the four narratives published before 1865 focus on the experience of slavery, while the four written after the war offer the fresh perspective of living in freedom.

Headnotes describe the distinctive literary features of each narrative and provide additional information about the lives of



the authors. The editors discuss why these ex-slaves came to Worcester, the circumstances in which each wrote his or her narrative, and the audiences they had in mind. No other collection of slave narratives offers such a diverse range of testimony within a specific historical and literary context, or a more compelling account of the transition from bondage to belonging.

"Eugene McCarthy and Thomas Doughton have done a great service in collecting and editing these stories, for taken together they give us a vivid sense of what it felt like to be a slave. Here are people enduring and witnessing countless scenes of subjection; living in constant fear; feeling alienated from family, friends, community, and self; and struggling to hang onto dreams of freedom, only to discover that life after slavery is much different than freedom's dream. Read these stories straight through, and you will find yourself emotionally exhausted. They are that powerful."—John Stauffer, Harvard University, from the Foreword

B. EUGENE MCCARTHY is professor of English emeritus at the College of the Holy Cross. THOMAS L. DOUGHTON is senior lecturer at the Center for Interdisciplinary & Special Studies, College of the Holy Cross.

American History / Black Studies

320 pp.

\$22.95 paper, ISBN 978-1-55849-623-1

\$80.00 library cloth edition, ISBN 978-1-55849-622-4

December 2007

Murder and the Death Penalty in Massachusetts

Alan Rogers

A masterful treatment of changing attitudes toward capital crime and capital punishment over three and a half centuries

For more than 300 years Massachusetts executed men and women convicted of murder, but with a sharp eye on “due proceeding” and against the backdrop of popular ambivalence about the death penalty’s morality, cruelty, efficacy, and constitutionality. In this authoritative book, Alan Rogers offers a comprehensive account of how the efforts of reformers and abolitionists and the Supreme Judicial Court’s commitment to the rule of law ultimately converged to end the death penalty in Massachusetts.

In the seventeenth century, Governor John Winthrop and the Massachusetts General Court understood murder to be a sin and a threat to the colony’s well-being, but the Puritans also drastically reduced the crimes for which death was the prescribed penalty and expanded a capital defendant’s rights. Following the Revolution, Americans denounced the death penalty as “British and brutish” and the state’s Supreme Judicial Court embraced its role as protector of the rights extended to all men by the Massachusetts Constitution. In the 1830s popular opposition nearly stopped the machinery of death and a vote in the Massachusetts House fell just short of abolishing capital punishment.

A post-Civil War effort extending civil rights to all men also stimulated significant changes in criminal procedure. A “monster petition” begging the governor to spare the life of a murderer convicted on slight circumstantial evidence and the grim prospect of executing nine Chinese



men found guilty of murder fueled a passionate debate about the death penalty in the decade before World War I.

The trials and executions of Sacco and Vanzetti focused unwanted international and national attention on Massachusetts. This was a turning point. Sara Ehrmann took charge of the newly formed Massachusetts Council Against the Death Penalty, relentlessly lobbied the legislature, and convinced a string of governors not to sign death warrants. In the 1970s the focus shifted to the courts, and eventually, in 1980, the Supreme Judicial Court abolished the death penalty on the grounds that it violated the Massachusetts Constitution.

“The range and depth of coverage are impressive. . . . The twelve chapters address key aspects of jurisprudence, such as defendant rights, the insanity issue, the right to an attorney, criminal discovery, confession, and the selection of an impartial jury. . . . This is masterful scholarship on an immensely important subject.”

—Lawrence Goodheart, author of *Mad Yankees*

“This book is a perfect model for any future death penalty historian—one can only hope that Rogers’s successors will do for states such as Pennsylvania, New York, New Jersey, and Ohio what he has done for Massachusetts.”—Hugo A. Bedeau, author of *The Death Penalty in America*

ALAN ROGERS is professor of history at Boston College and a past president of the New England Historical Association.

American History / Law

480 pp.

\$34.95 paper, ISBN 978-1-55849-633-0

\$98.00 library cloth edition, ISBN 978-1-55849-632-3

March 2008

Millennial Praises

A Shaker Hymnal

Edited by Christian Goodwillie
and Jane F. Crosthwaite

Foreword by Daniel W. Patterson

A scholarly edition of a rare Shaker songbook, with words joined to music for the first time

From the very beginning in the 1770s, singing was an important part of the worship services of the Shakers, formally known as the United Society of Believers in Christ's Second Appearing. Yet until the early nineteenth century, nearly all Shaker songs were wordless—expressed in unknown tongues or as enthusiastic vocalizations. Only when Shaker missionaries moved west into Ohio and Kentucky did they begin composing hymn texts, chiefly as a means of conveying the sect's unconventional religious ideas to new converts.

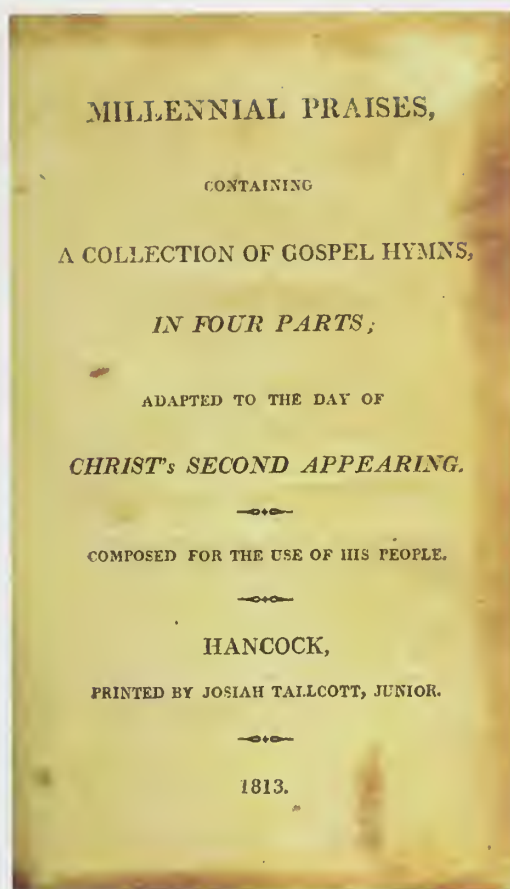
In 1812–13, the Shakers published their first hymnal. This venture, titled *Millennial Praises*, included the texts without music for one hundred and forty hymns and elucidated the radical and feminist theology of the Shakers, neatly distilled in verse. This scholarly edition of the hymnal joins the texts to original Shaker tunes for the first time. One hundred and twenty-six of the tunes preserved in the Society's manuscript hymnals have been transcribed from Shaker musical notation into modern standard notation, thus opening this important religious and folk repertoire to modern scholars. Many texts are presented with a wide range of variant tunes from Shaker communities in New England, New York, Ohio, and Kentucky.

Introductory essays by volume editors Christian Goodwillie and Jane F. Crosthwaite place *Millennial Praises* in the context of Shaker history and offer a thorough explication of the Society's theology. They

track the use of the hymnal from the point of publication up to the present day, beginning with the use of the hymns by both Shaker missionaries and anti-Shaker apostates and ending with the current use of the hymns by the last remaining Shaker family at Sabbathday Lake, Maine.

The volume includes a CD of historical recordings of six Shaker songs by Brother Ricardo Belden, the last member of the Society at Hancock Shaker Village.

"Goodwillie and Crosthwaite are adding enormously to the body of vernacular tunes known to have had currency in American religious circles in these early years. But their work significantly advances Shaker studies too, for they also offer a serious exposition of the history, doctrinal stance, and social implications of this collection of texts."—Daniel W. Patterson, from the Foreword



"This book will be important to anyone engaged in the performance and/or study of Shaker music, American sacred song, and early American music or balladry. It will also be a valuable resource for the fields of comparative religion and women's studies, particularly the place of the female in theological constructs."—Mary Ann Haagen, Enfield Shaker Singers

CHRISTIAN GOODWILLIE is curator of collections at Hancock Shaker Village. JANE F. CROSTHWAITE is professor of religion at Mount Holyoke College.

American History / Religion
368 pp., CD of Shaker songs
\$50.00 cloth, ISBN 978-1-55849-639-2
March 2008

Piety and Dissent

Race, Gender, and Biblical Rhetoric
in Early American Autobiography

Eileen Razzari Elrod

An exploration of resistance as a
religious act in early America

For pious converts to Christianity in late eighteenth- and early nineteenth-century New England, all reality was shaped by religious devotion and biblical text. It is therefore not surprising that earnest believers who found themselves marginalized by their race or sex relied on their faith to reconcile the tension between the spiritual experience of rebirth and the social ordeal of exclusion and injustice.

In *Piety and Dissent*, Eileen Razzari Elrod examines the religious autobiographies of six early Americans who represented various sorts of marginality: John Marrant, Olaudah Equiano, and Jarena Lee, all of African or African American heritage; Samson Ocom (Mohegan) and William Apess (Pequot); and Abigail Abbott Bailey, a white woman who was subjected to extreme domestic violence. Through close readings of these personal narratives, Elrod uncovers the complex rhetorical strategies employed by pious outsiders to challenge the particular kinds of oppression each experienced. She identifies recurrent ideals and images drawn from Scripture and Protestant tradition—parables of liberation, rage, justice, and opposition to authority—that allowed them to see resistance as a religious act and, more than that, imbued them with a sense of agency.

What the life stories of these six individuals reveal, according to Elrod, is that conventional Christianity in early America was not the hegemonic force that church leaders at the time imagined, and that many people since have believed it to be. Nor was there a clear distinction

between personal piety and religious, social, and political resistance. To understand fully the role of religion in the early period of American letters, we must rethink some of our most fundamental assumptions about the function of Christian faith in the context of individual lives.

"This book accomplishes much in short compass. . . . One of Elrod's goals is to return an understanding of religion to the center of scholarship about early American texts, and she does that capably and imaginatively. . . . Spiritual autobiography remains one of the most 'teachable' genres in early American literature, and Elrod's book will extend how we conceive and follow through on such instruction."

—Philip F. Gura, author of *Jonathan Edwards: America's Evangelical*



EILEEN RAZZARI ELROD is associate professor of English at Santa Clara University.

American Studies • Religion

240 pp., 5 illus.

\$24.95 paper, ISBN 978-1-55849-629-3

\$80.00 library cloth edition, ISBN 978-1-55849-628-6

February 2008

Moving Encounters

Sympathy and the Indian Question
in Antebellum Literature

Laura L. Mielke

How literary portraits of Indian-white encounters shaped nineteenth-century disputes over Native rights

An old Indian woman comforts two young white children she finds lost in the woods and lovingly carries them back to their eager parents. A frontiersman sheds tears over the grave of a Mohican youth, holding hands with the mourning father.

According to Laura L. Mielke, such emotionally charged scenes between whites and Indians paradoxically flourished in American literature from 1820 to 1850, a time when the United States government developed and applied a policy of Indian removal. Although these “moving encounters,” as Mielke terms them, often promoted the possibility of mutual sympathy between Native Americans and Euro-Americans, they also suggested that these emotional links were inherently unstable, potentially dangerous, and ultimately doomed. At the same time, the emphasis on Indian-white sympathy provided an opportunity for Indians and non-Native activists to voice an alternative to removal and acculturation, turning the language of a sentimental U.S. culture against its own imperial impulse.

Mielke details not only how such writers as James Fenimore Cooper and Henry Rowe Schoolcraft forecast the inevitable demise of Indian-white sympathy, but also how authors like Lydia Maria Child and William Apess insisted that a language of feeling could be used to create shared community or defend American Indian sovereignty. In this way, *Moving Encounters* sheds new light on a wide range of texts concerning the “Indian Question”



*With the Indians of the great North
to meet him upon the banks of the
North American*

by emphasizing their engagement with popular sentimental forms and by challenging the commonly held belief that all Euro-American expressions of sympathy for American Indians in this period were fundamentally insincere. While portraits of Indian-white sympathy often prompted cynical rejoinders from parodists, many never lost faith in the power of emotion to overcome the greed and prejudice fueling the dispossession of American Indians.

“Mielke’s scholarship is exemplary. She shows broad knowledge of historical and literary scholarship in Native American studies and in American history and literature. . . . This text could be quite useful in advanced undergraduate seminars in nineteenth-century literature, and it will

certainly be a must-have book for scholars in the field.”—Renée Bergland, author of *The National Uncanny: Indian Ghosts and American Subjects*

LAURA L. MIELKE is assistant professor of English at Iowa State University.

Native American Studies / American Studies

328 pp.

\$26.95 paper, ISBN 978-1-55849-631-6

\$80.00 library cloth edition, ISBN 978-1-55849-630-9

February 2008

A volume in the series *Native Americans of the Northeast: History, Culture, and the Contemporary*

Popular History and the Literary Marketplace, 1840–1920

Gregory M. Pfitzer

An examination of the dramatic rise of mass-market popular histories in nineteenth-century America

Prior to the mid-nineteenth century, most Americans “heard” rather than “read” national history. They absorbed lessons from the past more readily by attending Patriots’ Day orations and anniversary commemorations than by reading expensive, multivolume works of patrician historians. By the 1840s, however, innovations in publishing led to the marketing of inexpensive, mass-produced “popular” histories that had a profound influence on historical literacy and learning in the United States. In this book, Gregory M. Pfitzer charts the rise and fall of this genre, demonstrating how and why it was born, flourished, and then became unpopular over time.

Pfitzer begins by exploring how the emergence of a new literary marketplace in the mid-nineteenth century affected the study of history in America. Publishers of popular works hoped to benefit from economies of scale by selling large numbers of inexpensive books at small profit. They hired authors with substantial literary reputations to make the past accessible to middle-class readers. The ability to write effectively for wide audiences was the only qualification for those who dominated this field. Privileging narration and effusive literary style over dispassionate prose, these artists adapted their favorite fictional and poetic conventions with an ease that suggests the degree to which history was viewed as literary art in the nineteenth century.

Beginning as a small cottage industry, popular histories sold in the hundreds of

thousands by the 1890s. In an effort to illuminate the cultural conditions for this boom, Pfitzer focuses on the business of book making and book promotion. He analyzes the subscription sales techniques of book agents as well as the aggressive prepublication advertising campaigns of the publishers, including the pictorial embellishments they employed as marketing devices.

He also examines the reactions of professional historians who rejected the fictionalizing and poetic tendencies of popular history, which they equated with loose and undisciplined scholarship. Pfitzer explains how and why these professionals succeeded in challenging the authority of popular histories, and what the subsequent “unpopularity of popular history” meant for book culture and the study of history in the twentieth century.



“This is a compelling work of intellectual and cultural history, one that uses the form of individual extended biographies of several major popular historians of the nineteenth century to recover a book world that we rarely examine closely. . . . Pfitzer is an excellent cultural historian.” —Alice Fahs, author of *The Imagined Civil War: Popular Literature of the North and the South, 1861–1865*

Professor of American studies at Skidmore College, GREGORY M. PFITZER is author of *Picturing the Past: Illustrated Histories and the American Imagination, 1840–1900*.

American Studies / Print Culture Studies

464 pp

\$29.95 (paper) ISBN 978-1-55849-625-5

\$98.00 (hard cloth edition) ISBN 978-1-55849-624-8

February 2008

A volume in the series *Studies in Print Culture and the History of the Book*

From the Civil War to the Apocalypse

Postmodern History and American Fiction

Timothy Parrish

A reconsideration of the relationship between history and fiction in the context of postmodernism

Why don't we read novels as if they were histories and histories as if they were novels? Recent postmodern theorists such as Hayden White and Linda Hutcheon have argued that since history is a narrative art, it must be understood as a form of narrative representation analogous to fiction. Yet, contrary to the fears of some historians, such arguments have not undermined the practice of history as a meaningful enterprise so much as they have highlighted the appeal history has as a narrative craft.

In addressing the postmodernist claim that history works no differently than fiction, Timothy Parrish rejects the implication that history is dead or hopelessly relativistic. Rather, he shows how the best postmodern novelists compel their readers to accept their narratives as true in the same way that historians expect their readers to accept their narratives as true. These novelists write history as a form of fiction.

If the great pre-modernist American historians are Francis Parkman, George Bancroft, and Henry Adams, who are the great modernist or postmodernist historians? In the twentieth century, Parrish argues, the most powerful works of American history were written by William Faulkner, Toni Morrison, Thomas Pynchon, Don DeLillo, Joan Didion, and Cormac McCarthy. What survives a reading of these novels is the sense that writers otherwise identified as multicultural or



postmodern share the view that nothing matters more than history and what one believes its possibilities to be. In other words, Parrish concludes, history, not identity, is the ground of postmodern American fiction.

"The strength of this book is the author's lucid prose and his individual readings, which are generally excellent, consistently illuminating (*Libra*, *Democracy*, *Mason & Dixon*), occasionally challenging of critical orthodoxy (*Absalom, Absalom* and, to some extent, *Blood Meridian*), or groundbreaking (*Fiskadoro*). . . . The book also has the potential to intervene in some of the more vigorous debates currently taking place across fields over contemporary U.S. liberalism and its relation to matters of cultural and national identity."

—Jeffrey Insko, Oakland University

TIMOTHY PARRISH is associate professor of English at Texas Christian University and author of *Walking Blues: Making Americans from Emerson to Elvis* (University of Massachusetts Press, 2001).

Literary Studies / American Studies

320 pp.

\$28.95 paper ISBN 978-1-55849-621-9

\$80.00 library cloth edition, ISBN 978-1-55849-622-7

December 2007

The Colored Cartoon

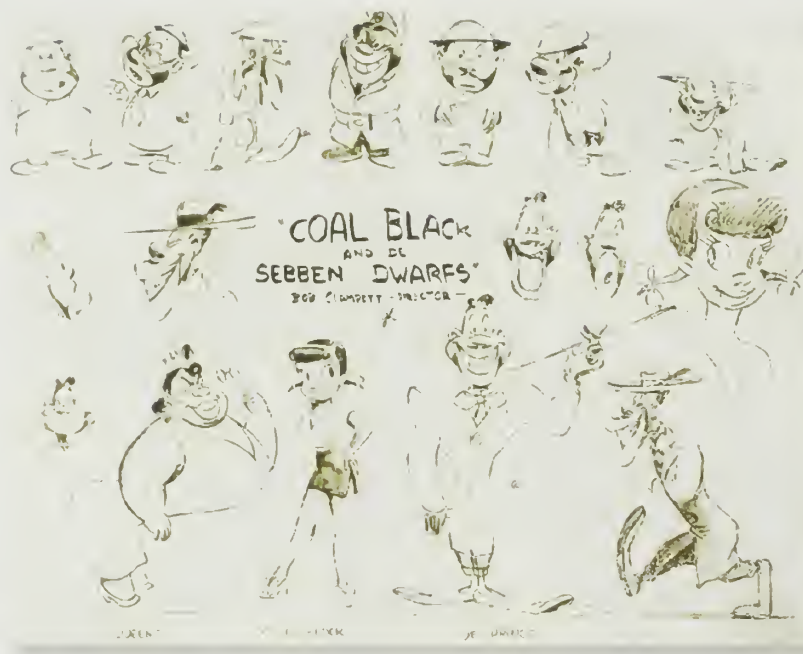
Black Representation in American
Animated Short Films

Christopher P. Lehman

Traces the evolution of racial caricatures in American cartoons during the first half of the twentieth century

From the introduction of animated film in the early 1900s to the 1950s, ethnic humor was a staple of American-made cartoons. Yet as Christopher Lehman shows in this revealing study, the depiction of African Americans in particular became so inextricably linked to the cartoon medium as to influence its evolution through those five decades. He argues that what is in many ways most distinctive about American animation reflects white animators' visual interpretations of African American cultural expression.

The first American animators drew on popular black representations, many of which were caricatures rooted in the culture of southern slavery. During the 1920s, the advent of the sound-synchronized cartoon inspired animators to blend antebellum-era black stereotypes with the modern black cultural expressions of jazz musicians and Hollywood actors. When the film industry set out to desexualize movies through the imposition of the Hays Code in the early 1930s, it regulated the portrayal of African Americans largely by segregating black characters from others, especially white females. At the same time, animators found new ways to exploit the popularity of African American culture by creating animal characters like Bugs Bunny who exhibited characteristics associated with African Americans without being identifiably black.



By the 1950s, protests from civil rights activists and the growing popularity of white cartoon characters led animators away from much of the black representation on which they had built the medium. Even so, animated films today continue to portray African American characters and culture, and not necessarily in a favorable light.

Drawing on a wide range of sources, including interviews with former animators, archived scripts for cartoons, and the films themselves, Lehman illustrates the intimate and unmistakable connection between African Americans and animation.

CHRISTOPHER P. LEHMAN is assistant professor of ethnic studies at Saint Cloud State University and author of *American Animated Cartoons of the Vietnam Era*.

Black Studies / American Studies

160 pp.

\$29.95 cloth, ISBN 978-1-55849-613-2

October 2007

A History of the Smithsonian American Art Museum

The Intersection of Art, Science,
and Bureaucracy

Lois Marie Fink

The story of the evolution of the
nation's first official art collection

Dedicated to the art of the United States, the Smithsonian American Art Museum contains works by more than 7,000 artists and is widely regarded as an invaluable resource for the study and preservation of the nation's cultural heritage. But as Lois Marie Fink shows in this probing narrative, the history of the museum is hardly one of steady progress. Instead, it reads like a nineteenth-century melodrama, replete with villains and heroes, destruction by fire, dashed hopes, and periods of subsistence survival—all leading eventually to a happy ending.

Originating as the art gallery stipulated in the 1846 founding legislation of the Smithsonian, the museum developed within an institution that was essentially controlled by scientists. In its early years, the museum's holdings included a diverse selection of art and artifacts, mostly donated from private collections. Government support varied in response to shifting attitudes of officials and the public toward American art, ranging from avid admiration at the turn of the twentieth century to a tepid response and an almost total withdrawal of funding a generation later in favor of European masterworks. For decades the museum followed scientific organizational principles in exhibitions and collection strategies. Far into the twentieth century, accessions remained tied to nineteenth-century figurative art, reflecting the strength and influence of anthropology and biological sciences at the Smithsonian.



A key breakthrough for modern art came in 1964 with the appointment of Smithsonian secretary Dillon Ripley, a scientist who strongly promoted the art side of the institution. With renewed support for expanding the collection and programs, the museum moved in 1968 to its present location in the Patent Office Building.

In recounting the history of the museum from 1846 to 1980, Fink unravels the various levels of institutional authority, power, governance, and bureaucracy and shows how people at each level influenced the fortunes of the collection. She also places changing concepts of art and museum practice in the context of national ideals and Washington realities.

Author of *American Art at the Nineteenth-Century Paris Salons*, LOIS MARIE FINK is research curator emerita at the Smithsonian American Art Museum, where she worked for twenty-three years.

American Studies / Art History

240 pp., 38 illus.

\$34.95 cloth, ISBN 978-1-55849-616-3

December 2007

Selected BACKLIST

Listed below are recent and best-selling titles, organized by subject matter for your convenience. A complete list of more than 900 publications from the UMass Press is available at our website: www.umass.edu/umpress.

ARCHITECTURE AND DESIGN

Mission 66

Modernism and the National Park Dilemma

Ethan Carr

"An intelligent and level-headed look at the great promise and the great problems associated with the Park Service's Mission 66 program. Embedded in it—and in this fascinating book as well—is the age-old dilemma that has plagued our National Parks since their inception, namely, how to make them accessible to everyone while at the same time saving them from those who too often end up 'loving them to death.'"—Ken Burns

\$39.95 cloth, ISBN 978-1-55849-587-6
424 pp., 200 illus., 10 1/4" x 10" format, 2007

Published in association with *Library of American Landscape History*

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The 1901 Plan for Washington, D.C.

Edited by Sue Kohler and Pamela Scott

A richly illustrated history of the early twentieth-century plan to beautify the nation's capital.

\$39.95t paper, ISBN 978-0-16075223-0
374 pp., 140 black-and-white illus., 16 color plates,
10" x 10" format

Lost Boston

Jane Holtz Kay

"An elegant architectural history, excellently illustrated."—*Washington Post*

"Not just another historical picture book, this is a remarkable narrative of Boston's evolution. Kay's lively, well-researched text opens to view the many new environments that Boston assimilated while holding to old ideals."—*Library Journal*

\$24.95t paper, ISBN 978-1-55849-527-2
352 pp., 360 illus., 2006 paper

Building Victorian Boston

The Architecture of
Gridley J. F. Bryant

Roger Reed

"Reed's impressive study fills the missing link in Boston's nineteenth-century architectural history."—Keith N. Morgan

\$39.95 cloth, ISBN 978-1-55849-555-5
240 pp., 7" x 9" format, 72 illus., 2007

Fletcher Steele, Landscape Architect

An Account of the Gardenmaker's
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Robin Karson

REVISED EDITION

Winner of an Honor Award from the American Society of Landscape Architects

Named one of the 75 Best Garden Books by the American Horticultural Society

"A meticulously detailed, fascinating account of Steele's life and work."

—*Journal of the Society of Architectural Historians*

\$34.95t paper, ISBN 978-1-55849-413-8
368 pp., 10" x 11 1/4" format, 16 color plates,
215 black-and-white illus., 2003

Distributed for *Library of American Landscape History*

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The Missouri Botanical Garden
and Tower Grove Park

Carol Grove

Foreword by Peter H. Raven

Afterword by John Karel

A Choice Outstanding Academic Book

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\$39.95 cloth, ISBN 978-1-55849-508-1
256 pp., 7" x 10" format, 150 illus., 2005

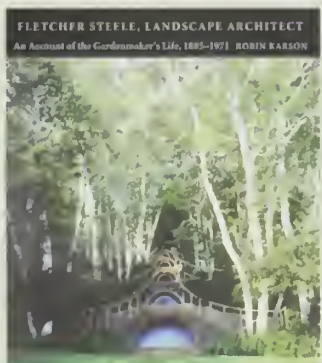
Published in association with *Library of American Landscape History*



Building
Victorian
Boston
*The Architecture of
Gridley J. F. Bryant*



Roger G. Reed



Henry Shaw's Victorian Landscapes
The Missouri Botanical Garden and Tower Grove Park



A World of Her Own Making

Katherine Smith Reynolds and the Landscape of Reynolda

Catherine Howett

"Brilliantly written—uplifting and riveting—this book brings out of obscurity a 'new woman' of the South, who dedicated herself to the creation of a place called Reynolda."—Barbara B. Millhouse

\$39.95 cloth, ISBN 978-1-55849-520-3
416 pp., 7" x 10" format, 150 illus., 2007

Published in association with Library of American Landscape History

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Frank A. Waugh

A new edition of a classic work first published in 1899 and revised several times, which helped shape American landscape architecture.

\$34.95 cloth, ISBN 978-1-55849-521-0
280 pp., 85 illus., July 2007

ASLA Centennial Reprint Series

Published in association with Library of American Landscape History

Preserving and Enhancing Communities

A Guide for Citizens, Planners, and Policymakers

Edited by Elisabeth M. Hamlin, Priscilla Geigis, and Linda Silka

An environmentally informed guide to community land-use planning and development, covering the full spectrum of innovative and emerging practices.

\$29.95 paper, ISBN 978-1-55849-564-7
336 pp., 8 color and 23 black-and-white illus.,
7" x 9 1/4" format, Sept. 2007

The Book of Shaker Furniture

John Kassay

"If you collect Shaker furniture, deal in it, or simply admire it, drop whatever you are doing and go out and buy [this book]. . . . a classic in the literature about the Shakers and their artifacts."—*Antiques Journal*

\$60.00 cloth, ISBN 978-0-07023-275-6
288 pp., 254 illus., 71 measured drawings, 9" x 12" format, 1980

BLACK STUDIES

An American Dream

The Life of an African American Soldier and POW Who Spent Twelve Years in Communist China
Clarence Adams

Edited by Della Adams
and Lewis H. Carlson

"An important addition to the remarkably scant canon of African American memoirs about war."—Jeff Leob

\$22.95 paper, ISBN 978-1-55849-595-1
176 pp., 29 illus., 2007

Published in association with the William Joiner Center

Passing for White

Race, Religion, and the Healy Family, 1820–1920

James M. O'Toole

Winner of the New England Historical Association Book Award

"This book is enormously informative on the subject of race and religion in the nineteenth century, beautifully told and superbly researched."—John T. McGreevy

\$24.95 paper, ISBN 978-1-55849-417-6
304 pp., 2003 paper

Festivals of Freedom

Memory and Meaning in African American Emancipation Celebrations, 1808–1915

Mitch Kachun

"An impressive analysis of how African American leaders used freedom celebrations to create a collective memory, to uplift the race, and more importantly, to claim their political rights."—*American Quarterly*

\$22.95 paper, ISBN 978-1-55849-528-9
368 pp., 15 illus., 2006 paper

The Contemporary African American Novel

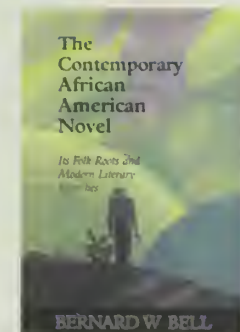
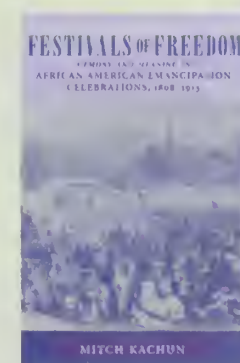
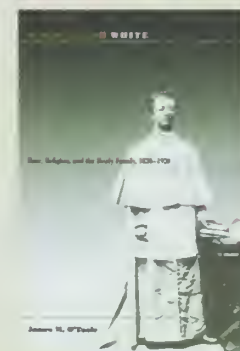
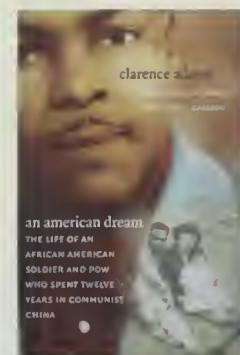
Its Folk Roots and Modern Literary Branches

Bernard W. Bell

Winner of the Distinguished Scholarship Award of the College Language Association
Winner of an American Book Award from the Before Columbus Foundation
A Choice Outstanding Academic Book

"Succeeds brilliantly. . . . Summing up: Essential."—*Choice*

\$27.95 paper, ISBN 978-1-55849-473-2
488 pp., 2005





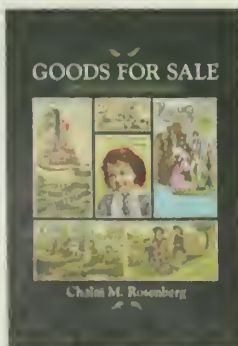
MARLA R. MILLER



One Shaker Life

Isaac Newton Youngs, 1793-1865

Glendyne R. Wergland



AMERICAN HISTORY

The Needle's Eye

Women and Work in the Age of Revolution

Marla R. Miller

"This is a wonderful book. It exemplifies prodigious research and unusually creative reading and linking of primary documents."
—Laurel Thatcher Ulrich

\$24.95 paper, ISBN 978-1-55849-545-6
328 pp., 31 illus., 8 color plates, 2006

Romance, Remedies, and Revolution

The Journal of Dr. Elihu Ashley of Deerfield, Massachusetts, 1773-1775
Edited by Amelia F. Miller and A. R. Riggs

"Both an important addition to the historical literature of the period and a delight to read."
—Robert F. Dalzell Jr.

\$39.95 cloth, ISBN 978-1-55849-560-9
544 pp., 14 illus., 2007

Published in association with Pocumtuck Valley Memorial Association

Stephen Decatur

American Naval Hero, 1779-1820

Robert J. Allison

"Allison's excellent research and strong narrative bring both Decatur and the early republic to life."
—*Journal of American History*

\$22.95t paper, ISBN 978-1-55849-583-8
280 pp., 2007

One Shaker Life

Isaac Newton Youngs, 1793-1865

Glendyne R. Wergland

Winner of the Outstanding Publication Award from the Communal Studies Association

"One of the finest pieces of scholarship ever done on the Shakers."
—Stephen J. Paterwic

\$24.95 paper, ISBN 978-1-55849-522-7
280 pp., 24 illus., 2006

Massachusetts

A Concise History

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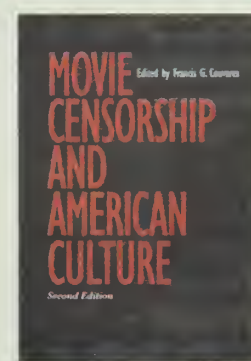
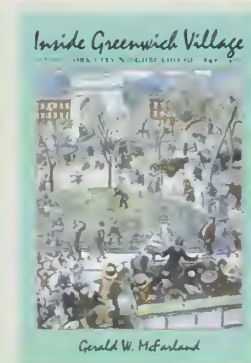
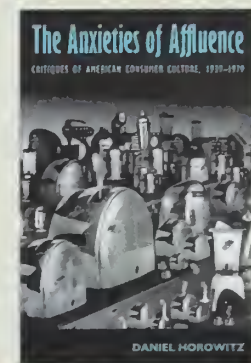
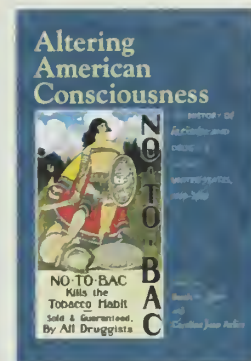
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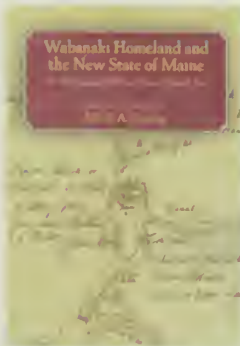
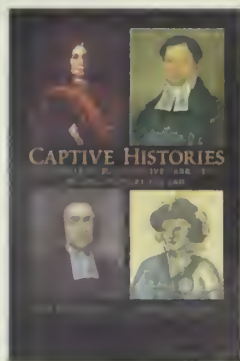
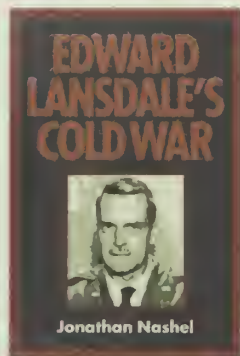
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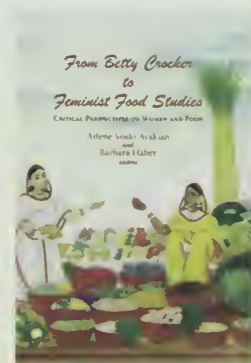
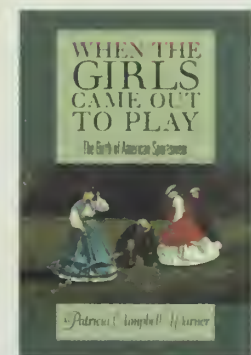
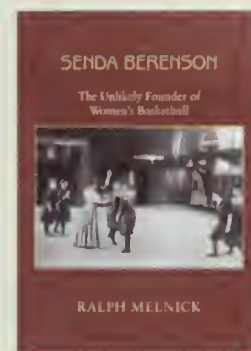
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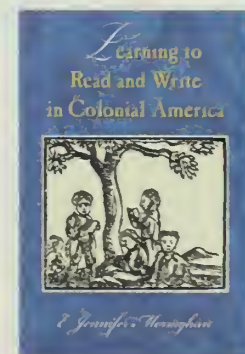
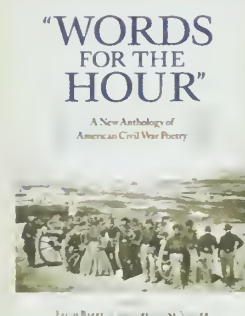
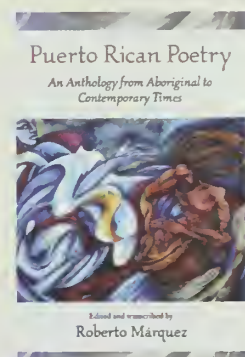
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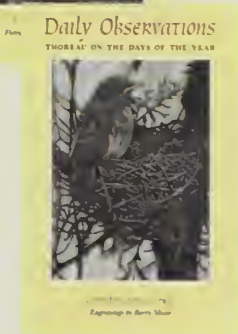
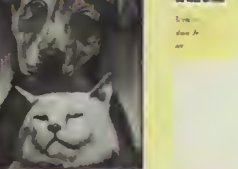
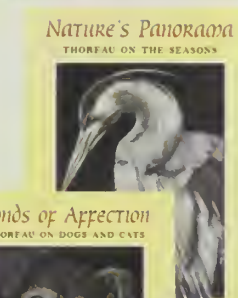
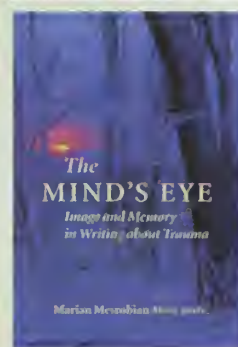
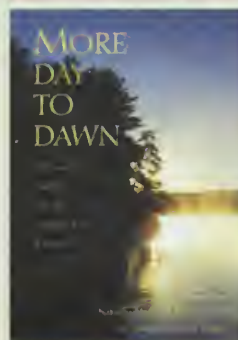
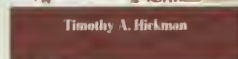
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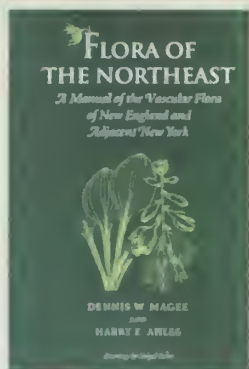
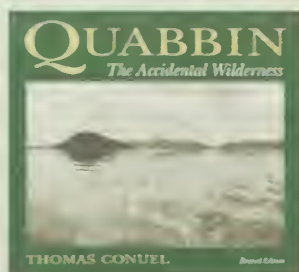
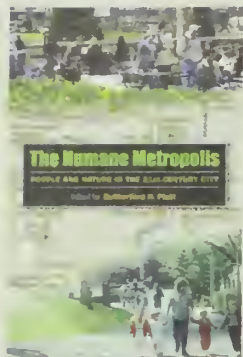
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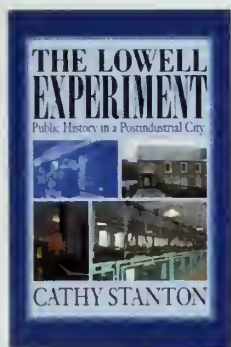
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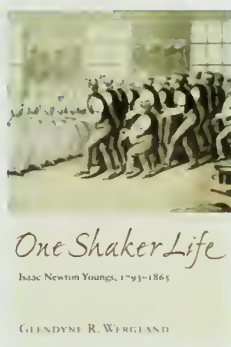
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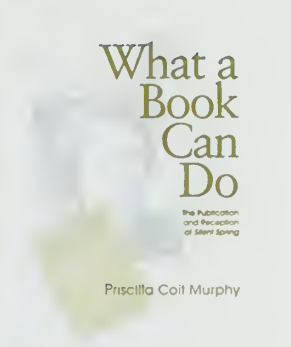
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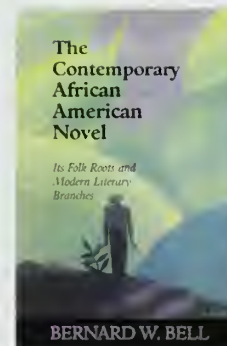
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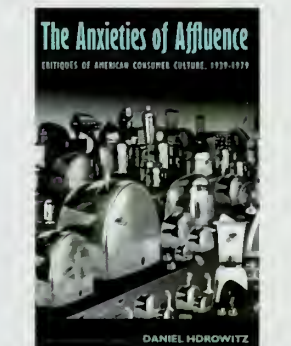
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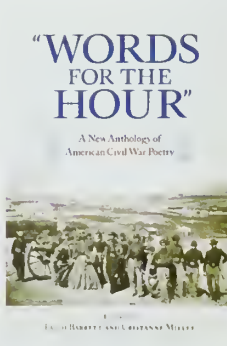
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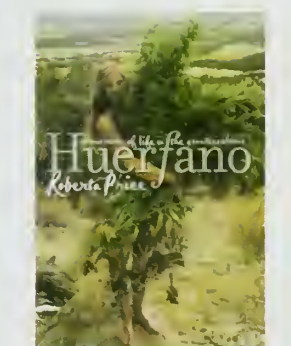
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